

THREE MASTERS OF MUSICKE  
AS OUR GUESTS

Concept for the Anniversaries of Henry  
Purcell, Georg Friedrich Händel and  
Joseph Haydn in 2009 & 2010

(Project for Culture-2000 of the European Union)

值得尊敬的三位音乐大师周年纪念活动2009-2010  
(欧盟文化 2000 项目之一)



## Venerable Ambassadors From a Distant Past

Orpheon wishes to open your eyes and ears to the marvelous world of string instruments of the Renaissance, the Baroque and the Classical Periods. The collection now contains over 170 violins, violas, violoncellos, violas da gamba, violas d'amore, barytons and historical bows dating mostly from 1560 to 1780, all restored to their original playing conditions and placed at the disposal of members of the Orpheon Consort, professional musicians and outstanding students from all over Europe for competitions, recordings, concerts and long-term study. Its owner holds that it is the living acoustical heritage - the sounds that these instruments produce for those living today - that interests us, and not their mere decorative flair as *objets trouvés* from aristocratic residences of a distant past. We wish to hear what these instruments have to say and we wish to learn from them about the manner of performance of their musical heritage from the Renaissance, the Baroque and the Classical Periods.





## Defining the Mission

It is a singularly beautiful and unique - perhaps even miraculous - process, which Orpheon wishes to preserve for mankind, linking the past and the present with the future, a process which began perhaps four hundred years ago on a modest work bench in a modest atelier, with a dedicated man breathing life into a plank of wood...

## The Past

The violin maker of former times invested all of his knowledge and skill, but also all of his love to produce an object of consummate beauty whose sole purpose, however, is to produce an incomparably beautiful musical sound.

These master craftsmen were well aware of the fact that the quality of sound their creations produced would mellow and refine with the passing of time, but none could have ever imagined that the violin leaving his shop at this very moment was about to embark on a journey that would last several hundred years. Nor could he have ever dreamt that a violinist of the 21st Century would still delight in the marvelous virtues that he had so lovingly implanted- several centuries ago - into this so tiny and so fragile wooden body. Nor that human ears some twenty generations later would rejoice at the elegant and eloquent sounds that his creation was still capable of producing. Or is it that the violin has eschewed the ravages of time to achieve a near immortality?

The composer of his time was doubtless inspired precisely by the marvelous sounds issuing from these finely crafted instruments to create musical masterpieces of profound emotional expression.

But he, too, could not have imagined that the fruits of his compositional endeavors would be treasured by listeners hundreds of years in the future, that the most intimate thoughts and sentiments he skillfully clothed in musical phrases would reach out to touch the hearts and souls of so many future generations.



## The Present

The professional musician and the student of today, if given the opportunity to work with such a fine instrument, acquire a knowledge about the aesthetics of the period in light of which the poetic masterpieces of those composers should be interpreted.

This musician, now acquainted with the instrument and its music, is then in a position to present to the public of our day those exquisite compositions, performed on the very same instrument that a fine craftsman had created on his workbench three, perhaps even four hundred years ago. The craftsman and the composer have long perished, but their legacies live on, enriching the lives of musician and listener today as they enriched the lives of many along the way and will continue to do so for generations yet to come.



## The Mission for the Future

Upholding this tradition, unbroken since the violin left the atelier of its birth, is the mission which Orpheon has chosen to assume. The reception and the impact that both the exhibitions and the concerts with the historical instruments of the collection have enjoyed in the past proves that not just the musicians, but also the general public fully understand and appreciate the significance and the long-term implications of this quest. We hope that you, too, will welcome these venerable ambassadors from a distant past into your heart. Lend them your ears, for theirs is the power to move your soul and change your life!



## **THREE MASTERS OF MUSICKE AS OUR GUESTS**

**Concept for the Anniversaries of Henry Purcell,  
Georg Friedrich Händel and Joseph Haydn in 2009 & 2010  
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The Vázquez-Collection, the result of decades of search, is internationally acknowledged by the experts to be unique in the world. It encompasses more than 170 choice violins, violas, violoncelli, violas da gamba, violas d'amore and historical bows dating mostly from 1570 to 1780. All of the instruments, which have been faithfully restored to the original playing states, are made available to professional musicians and outstandingly gifted students all over Europe for use in competitions, recordings, auditions and concerts. The collection thus represents a living cultural heritage for mankind.

But what's more, their wondrous designs, their elaborate ornamentations, their finely sculptured heads, their intarsia elevate these finely crafted instruments of the Renaissance, the Baroque and the Classical Periods from their merely utilitarian role as tools in music-making to veritable works of art, worthy to stand next to the paintings and sculptures of these very same periods, and capable of delighting all those who are given the opportunity to experience them.

The proper ambiance is being sought for this, the second project for the European Community, where the innate charm and beauty of these musical instruments can unfold. Indeed the architectonic splendor of the halls in palaces and cloisters almost cry for the appropriate music to fill them, in order to create a cultural experience of the finest sort: space and sound mutually compliment each other in a most agreeable way.

Very desirable result of this project would arise, particularly in view of the predictably positive reaction of the public, if a well-organized relationship and management between the collection and local interests.

## **Possible Models of the Project:**

### **1. EXHIBITION – CONCERT SERIES**

- Exhibition of the instruments of the Vázquez Collection, perhaps supplemented by some from the collections of Musica Kremsmünster. Duration can be determined by mutual agreement. This should take place in 2009 – 2010 (stipulated by the European Union)
- Concert series of Orpheon Consort on the historical instruments of the collection. Concerts with variable formations of musicians, centered around the three masters and their worlds.

### **2. EXHIBITION – CONCERTS of limited duration**

- A small exhibition of a selection of the instruments of the collection, of short duration.
- Concerts centered on the three composers: Purcell and Shakespeare; Händel in Italy, Händel in London; Haydn in Esterhaza.



### 3. CYCLE OF THE CHAMBER MUSIC OF JOSEPH HAYDN

Among the most endearing compositions of the master are the more than 120 trios for viola di pardone (or baryton), viola and violoncello. Orpheon will record all of these works in 2008, therefore it would be very desirable to present these works in public, too.

If the fortepianos of Musica Kremsmünster are also available, then it would be logical to include compositions with keyboard parts, the trios and quartettes, in the cycle.





These models could be considered as basic suggestions. The whole project will certainly reach the satisfaction of all. This is indeed the purpose of these projects for the European Union, and this one is a particularly fine one, as you probably would agree.



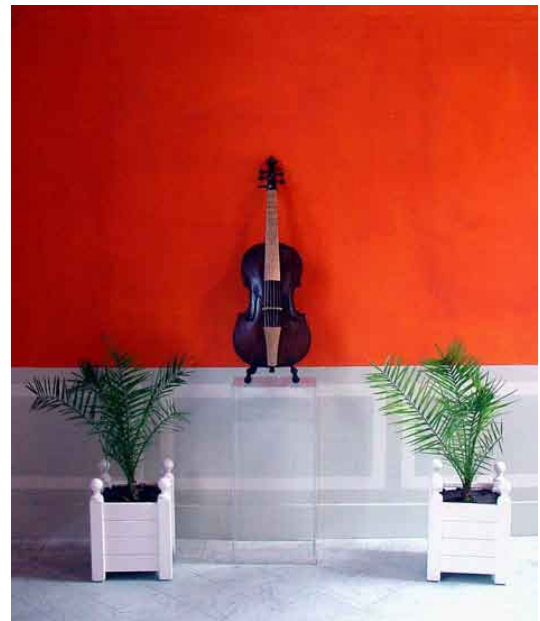
### **The Collections from 1560 to 1780**

The collection includes the fine string instruments of the 16th to the 18th Centuries, which thus ensued has been classified by international experts as “unique in the world”. All have been faithfully restored to the original measurements and are playable; they are regularly lent to professional musicians and excellent students for recordings, competitions, auditions and concerts.



### **Other Significant Collections**

Another two highly significant collections of historical musical instruments are keyboard instruments from the 18th to the 20th Century (over 100) and wind instruments from all periods (over 5000). Both could be proposed to bring this cultural heritage closer to the public of today, in various ways: exhibitions, concerts, courses, lectures and seminars. A program for the schools forms an integral plan of the project activities.



## Contents of the Anniversaries Activity of Henry Purcell, Georg Friedrich Händel and Joseph Haydn in 2009 & 2010

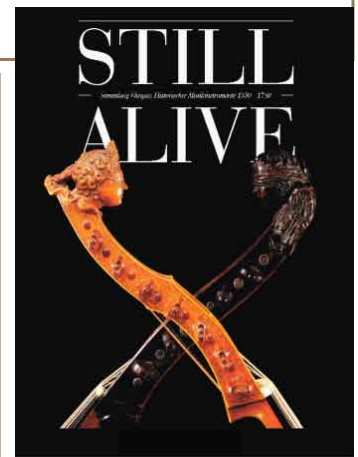
The year 2009 will celebrate three illustrious composers:

Henry Purcell (born 1659), Georg Friedrich Händel († 1759) and Joseph Haydn († 1809), whose musical creations fall within the proscribed limits of the Vázquez-Collection. This new project for 2009-2010 will highlight the achievements of these celebrated masters, and elucidate their vital roles as integral parts of the historical context. The project will consist of :

- Exhibitions of the collections;
- Concert cycles on the historical instruments of the collections;
- Courses on performance practice, using the instruments of the collection.

### The Markedly Pedagogical Purpose of the Project

Posters, documents, informative displays, iconographic materials, audiovisual equipment fully inform the visitors while enhancing the attractiveness of the exhibition. Special dossiers for prior preparation of teachers, for pupils, to be used during the visit to the exhibitions.



### Courses in Performance Practice

During the exhibition, courses could be scheduled and given on the cooperation with the music universities and music schools to bring children and students of all ages.



**Especially attractive because the visitors not just see, but can also hear the instruments of the collection !**

To See the most prominent collection of Baroque music instruments;

To communicate with the best known collector with one of the largest collections of - playable - Baroque music instruments in Europe;

To hear the concert played by the Baroque music instruments of the collection;

To interact directly with the professors and professionals from one of the most famous music institutions of higher learning in the world - the University for Music Vienna;

To appreciate unique cultural audio-visual feast which presents not only a precious patrimony for mankind, but also represents a living and vital heritage for our society today!



**THE PROJECT IS RECOMMENDED AND WILL BE CONTROLLED BY :**  
Prof. José Vázquez of University for Music Vienna and the Performing Arts Vienna  
Sabina Li Ming of Project Development Dept. of Shanghai Cultural Development Foundation